

# KUNKEL'S ROYAL EDITION.

## SERIES No. 4.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias, and Careful Fingering  
by Dr. Hans von Bülow, Dr. Franz Liszt, Carl Klindworth, Julie Nive-Ring,  
Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke,  
Charles and Jacob Kunkel, and others.

## CHOPIN'S CHOICE PIANO WORKS.

REVISED BY KLINDWORTH, VON BÜLOW AND SCHOLTZ.

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Etude 6, The Storm, No. 12, op. 10, C minor.....	40

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Nocturne, op. 27, No. 2, D flat major.....	40
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### BALLADS.

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Ballade (Third) op. 47, A flat major.....	75

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Etude 1, (Foliant Whispers,) No. 2, op. 10, A minor	35
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Etude 4, (The Whirlwind—study for the black keys,) No. 5, op. 10, G flat major.....	35
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Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12, complete.....	1 60
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Etude 6, (Surging Billows,) No. 12, op. 25, C minor.....	50

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#### "Chopin's Best Thoughts."

First Love, from op. 38 and 39.....	50
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# VALSE.

F. Chopin.  
Op. 64. N<sup>o</sup> 1.

*Molto virace. O. - 108.  
leggiero.*

[illegible]

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of a steady eighth-note accompaniment. The score includes a key signature change from one flat to two flats (C minor or D-flat major) in the final measure. The lyrics "The Rose Tree" are written below the bass line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'poco f'. The lyrics 'The Rose Tree' are written below the piano part. The score is a single system, and the music is in a common meter (4/4).

[illegible]

4 *Cantabile.*

*p* sostenuto.

*poco* *dim.*

*dolcissimo.*

*cres.* *f* *poco rit.*

*a tempo.* *f* *cres.*

This piece is one of seven that appeared in Kunkel's Musical Review for July 1887.









# What Competent Critics Say of Kunkel's Royal Edition.

From

**DR. LOUIS MAAS,**

*Amateur in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülowe and Reinecke of Breitkopf & Härtel's Præcht-Ausgabe.*

166 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist

**E. R. KROEGER.**

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen—Your "Royal Edition" is unquestionably worthy of the title which it has received of Beethoven's Sonatas and Klavierwerke, edition of Chopin's works, and the manner in which it has been designed, planned and executed, with *clair*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more imperative, and piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

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**THE EPSTEIN BROTHERS.**

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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**LOUIS C. ELSON,**

Boston, Oct. 4th, 1886.

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LOUIS C. ELSON.

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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and general correctness of its different numbers, are a credit to the American enterprise of your house.

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

**CARLYLE PETERSILEA.**

Boston, Oct. 30, 1886.

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**EMIL LIEBLING.**

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EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Violoncello, Teacher and Critic,

**FRANZ BAUSEMER.**

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owe its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Kunkel-worth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and all periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this utility in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in phrasing and phrasing, the elucidation of its doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. Its readable richness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City.

**WILLIAM MASON.**

Messrs. Kunkel Bros.:

Permit me to accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes* (No. 1, *Vienna*, Royal Edition). I have examined it with interest, and thank your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

**EUGENE THAYER.**

Messrs. Kunkel Bros.:

Dear Sirs—Allow me to acknowledge the receipt of your edition of Czerny's *Velocité Studies*, (Royal Edition). It seems to me the best and most useful edition of these more renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

**KARL KLAUSER.**

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

**D. DE FOREST BRYANT.**

PORT SCOTT, KAN., March 27th, 1888.

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Gentlemen—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of pianistic studies, where there is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take special pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

**CLARENCE EDDY.**

Chicago's great Organist and distinguished Musician, and Director of the Harmony School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition a very valuable one to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours very truly,

CLARENCE EDDY.

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<b>De Koutski, Antoine.</b>		Little Wanderer, op. 78, No. 2, . . . . .	25
La Rose du Lion, op. 100, . . . . .	50	Heather Rose, op. 78, No. 3, . . . . .	35
Gavotte de A. Roussier, op. 30, . . . . .	25	Rustling Leaves (Bitterrauchen), op. 294, . . . . .	40
<b>Deilhes, Leo.</b>		<b>Lefebure-Wely.</b>	
Pirote (from Faust, L. S. [viva]), . . . . .	25	Monastery Bell, op. 64, . . . . .	40
Valse Lento, from Faust, "Belvia", . . . . .	60	"Tania, Caprice, . . . . .	40
<b>Doehler, T.</b>		<b>Litolff, Henry.</b>	
Die Frau Heng (Scherzo) in flat, op. 24, . . . . .	60	Spinneried, op. 81, . . . . .	75
<b>Durand, A.</b>		<b>Loeschhorn, A.</b>	
Chaconne, op. 1, . . . . .	75	La Belle Amazone, op. 25, . . . . .	60
<b>Goldner, Wm.</b>		<b>Lysberg, Ch. B.</b>	
Gavotte Mignonne, op. 38, . . . . .	35	La Fontaine, op. 24, . . . . .	40
<b>Gounod, Charles.</b>		La Baladine, op. 31, . . . . .	75
Magnus Danse de la Marquise, . . . . .	75	<b>Mattel, T.</b>	
<b>Gracienid, A.</b>		Grande Valse de Concert, op. 22, . . . . .	60
Romance Marsen (J. Strauss), . . . . .	75	<b>Mayer, Carl.</b>	
<b>Hervey, L. M.</b>		Albumblatt, op. 26, No. 1, . . . . .	35
First of Flowers, . . . . .	40	<b>Merkel, G.</b>	
<b>Hoffmann, R.</b>		Chant du Printemps, op. 100, . . . . .	60
La Sirene, . . . . .	75	<b>Moelling, Theo.</b>	
<b>Hollander, G.</b>		Return of Spring, . . . . .	75
Scherzino, op. 1, . . . . .	80	<b>Pape, Wille.</b>	
<b>Hunten, P.</b>		Bonnie Doon, Bonnie Boodle, op. 20, . . . . .	75
La Rose du Lion, A. & B. (Vivace), Var. all. mod., . . . . .	75	<b>Voss, C.</b>	
		Caraval of Venice, op. 51, No. 2, . . . . .	40

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